

her pretend to be by Vandyck, but none are so lovely as this. He two or three times drew prince Charles in armour standing. At Kensington in one piece are prince Charles, prince James, and the princess Mary; lately engraved by Strange. In the same palace is one of his finest works, George Villiers, the second duke of Buckingham, and lord Francis his brother, when children. Nothing can exceed the nature, lustre, and delicacy of this sweet picture. At Houghton are two young daughters of the lord Wharton, admirable too, but rather inferior to the foregoing. In lord Orford's collection are several principal works \* of this master. The holy family with a dance of angels; it belonged to king Charles, is a capital picture, but has its faults. Inigo Jones, a head; Rubens's wife, in black satin; Henry Danvers earl of Danby, whole length, in the robes of the garter; and a half length of sir Thomas Chaloner, governor of prince Henry. Besides these, my father bought of the last duke the whole collection of the Wharton family: there were twelve whole lengths, the two girls, six half lengths, and two more by sir Peter Lely: he paid an hundred pounds each for the whole lengths and the double picture, and fifty pounds each for the half lengths. Most of them were carried to Houghton; but some not suiting the places were brought back, and sold for a trifle after the death of my father. Those that remain are, king Charles, the queen, very indifferent, sir Thomas Wharton: of the half lengths, Laud, a celebrated but not very fine picture; sir Christopher Wandesford, lady Wharton, Mrs. Wharton, Mrs. Wenman and the Lelys †.

At Cornbury, the seat of the earls of Clarendon in Oxfordshire, was a noble collection of portraits of the principal persons in the reign of king Charles, many of which were drawn by Vandyck. The collection has since been divided between the duchess of Queensberry, lady Hyde and lady Mary Forbes, the heiresses of the family. Several others of his works are at the earl of Denbigh's, and at lord Spencer's at Althorp. Among the latter, a

\* See a particular description of these pictures in the *Ædes Walpolianæ*.

† The rest were, lady Wharton in white; lady Chesterfield ditto; countess of Worcester in blue; lady Rich in black, very handsome, on whose death Waller wrote a poem; and lord Wharton, both bought by lord Hardwicke;

Mrs. Smith in blue, a homely woman, but a fine picture, now mine; lady Carlisle, bought by Mr. West ‡; Arthur Goodwin, father of lady Wharton, one of the best, given by my father to the late duke of Devonshire; and two portraits of prince Rupert, whole and half lengths; both very poor performances. Some of the whole lengths were engraved by Van Gunst.

‡ And at his death by Mr. Barret of Lee.

celebrated double whole length of the first duke of Bedford and the famous lord Digby, afterwards earl of Bristol. The whole figure of the latter is good, and both the heads fine; the body of Bedford is flat, nor is this one of his capital works. Here too is a good picture of Dædalus and Icarus; half lengths; a fine surly impatience in the young man, and his body well coloured. The duke of Devonshire has some good pictures by him; at Chiswick is the well known \* Belisarius, though very doubtful if by the hand of Vandyck. The expressive figure of the young soldier redeems this picture from the condemnation it would deserve by the principal figure being so mean and inconsiderable. The duke has Vandyck's travelling pocket-book, in which are several sketches, particularly from Titian, and of Sophonisba Anguisciola mentioned above.

At Holkham is a large equestrian picture of a count D'Arenberg; both the rider and horse are in his best manner; and at earl Cowper's a large piece of John count of Nassau and his family, lately engraved by Baron.

Mr. Skinner, with the collection of the late Mr. Thomas Walker, has a fine little picture of the lady Venetia Digby, wife of sir Kenelm; though only a model for the large one at Windfor; it is exquisitely finished. She is represented as treading on Envy and Malice, and is unhurt by a serpent that twines round her arm. This gallant compliment is a little explained in the new Life of lord Clarendon, who mentions sir Kenelm's marriage with a lady, "though of an extraordinary beauty, of as extraordinary fame †." Mr. Walker's collection was chiefly chosen for him by a set of virtuosi called Vandycks, or The club of St. Luke; and it is plain, from the pictures they recommended, that they understood what they professed. There was another

\* Lord Burlington gave 1000*l.* for this picture at Paris, and had another of Luca Jordano into the bargain.

† There is an elegy and epitaph on this lady in Randolph's poems, page 28, in which her beauty is exceedingly commended. She was daughter and coheiress of sir Edward Stanley, grandson of Edward earl of Derby, by the lady Lucy Percy, daughter of Thomas earl of Northumberland. Lady Venetia was found dead in her bed. Sir Kenelm erected for her a monu-

ment of black marble with her bust in copper gilt, and a lofty epitaph, in Christ-church without Newgate; but it was destroyed in the fire of London. Lodge's Peerage of Ireland, vol. iv. p. 89. There are two copper busts of the lady Venetia extant at Mr. Wright's at Gothurst in Buckinghamshire, with several portraits of the family of Digby. The house belonged to sir Kenelm, and was purchased by sir Nathan Wright.

large piece of sir Kenelm, his lady and two children, in the collection of the earl of Oxford; and a fine half length of sir Kenelm alone is at Kensington. Vandyck painted too for the king a twelfth Roman emperor, to complete the set of Titian, in the room of one which was spoiled and left at Mantua. They cost the king 100*l.* a piece, and after his death were bought by the Spanish embassador, the first purchaser of those effects. As the king's collection was embezzled or taken by his servants for their arrears, that minister laid out 500*l.* in those purchases with Harrison the king's embroiderer by Somerset-house, and of Murray his taylor he bought a half figure of a Venus\*. The Flemings gave any price for the works of Vandyck from that collection. Sir Peter Lely, as may be seen in his catalogue, had several capital ones.

But it is at the earl of Pembroke's at Wilton that Vandyck is on his throne. The great salon is entirely furnished by his hand. There is that principal picture of earl Philip and his family, which, though damaged, would serve alone as a school of this master. Yet with great admiration of him I cannot but observe how short he falls of his model Titian. What heads both of age and youth are in the family of Cornaro at Northumberland-house! How happily is the disposition of a religious act chosen to throw expression into a groupe of portraits! It is said that the earl of Pembroke had obtained leave to have a piece of the whole royal family by the same hand, as a companion to his own.

At Leicester-house is a double portrait, bought by the late prince of Wales of Mr. Bagnols. It represents two of the wits of that time, T. Carew, of the privy-chamber to Charles I. and a poet, and Henry Killigrew. They had a remarkable dispute before Mrs. Cecilia Crofts, sister of the lord Crofts,

\* These and many other notices are taken from the pocket-books of Richard Symonds of Black Notley in Essex, gent. who was born at Okehampton, and was in the army of king Charles during the civil war, writing memoirs of battles, actions, motions, and promotions of officers from time to time in small pocket-books; and through the several counties he passed, memorandums of churches, monuments, painted windows, arms, inscriptions, &c. till January 1, 1648, when he left London, and travelled, first to Paris, and then to Rome and Venice (always continuing his memoirs), where he stayed till his return to England in 1652. Eight or ten of these books were in the Harleian library, two in that of Dr. Meade, and two or three in the herald's office, where is the pedigree of his family with his picture (probably) in red wax from a seal, engraved by T. Simon, his namesake, but no relation.



to which Vertue supposed this picture alluded, as in a play called *The wanderer* was a song against jealousy, written on the same occasion. I have another very fine double portrait by him of the celebrated countess of Carlisle and her sister the countess of Leicester, which came from Penshurst; and I bought too after the death of Richardson the painter the picture of the countess of Exeter, which he has described so largely in one of his treatises.

I have reserved to the last \* the mention of the finest picture in my opinion of this master. It is of the earl of Strafford and his secretary, at the marquis of Rockingham's at Wentworth-house in Yorkshire. I can forgive him any insipid portraits of perhaps insipid people, when he showed himself capable of conceiving and transmitting the idea of the greatest man of the age. There is another of these pictures at Blenheim, but infinitely inferior.

In the cathedral of Gloucester are two cumbent figures of an alderman and his wife, evidently wrought from a design of Vandyck. It is great pity the sculptor is not known, so successfully has he executed the manner of the painter. The figures, even in that tasteless attitude, are easy and graceful, and the draperies have a peculiar freedom †.

Vandyck had 40*l.* for a half, and 60*l.* for a whole length; a more rational proportion than that of our present painters, who receive an equal price for the most insignificant part of the picture.

Since the former edition of this work I have been favoured by Edm. Malone, esq. with the following notes of some of Vandyck's prices from an office-book that belonged to the lord chamberlain Philip earl of Pembroke:

"July 15, 1632. A warrant for a privy seale of 280*l.* to be payed unto sir Antony Vandyke, for diverse pictures by him made for his majestye, viz. for the picture of his majestie, another of monsieur the French king's brother, and another of the ambassadrefs, at length, at 25*l.* a piece—one of the

\* I have here, as in the case of Holbein, mentioned only the capital pieces, or those which, being in great collections, are most easy of access. I do not pretend to enumerate all that are or are called of this master.

† Sanderfon, a quaint writer, uses a phrase, which, though affected, is expressive: He says "Vandyck was the first painter, who e'er put ladies dress into a careless romance."



queene's majestie, another of the prince of Orange, another of the prince's of Orange, and another of their son, at half length, twenty pounds a piece. For one great piece of his majestie, the queene and their children, one hundred pounds. One of the emperor Vitellius, twenty pounds. And for mending the picture of the emperor Galba, five pounds; amounting in all to 280l."

From the same book, "forty pounds paid to sir Antony Vandyke for the picture of the queene presented to lord Strafford Oct. 12, 1633."

He was indefatigable \*, and, keeping a great table, often detained the persons who sat to him, to dinner, for an opportunity of studying their countenances, and of retouching their pictures again in the afternoon. Sir Peter Lely told Mrs. Beale, that Laniere assured him he had sat seven entire days to him morning and evening, and that, notwithstanding, Vandyck would not once let him look at the picture till he was content with it himself. This was the portrait that determined the king to invite him to England a second time †.

In the summer he lived at Eltham in Kent: in an old house there, said to have been his, Vertue saw several sketches of stories from Ovid in two colours, ascribed to him.

At the duke of Grafton's is a fine half length of ‡ Vandyck by himself, when young, holding up his arm, the hand declined. There is a print of it, and of two others of him, older; one looking over his shoulder, the other with a sun-flower. At Hampton-court in the apartment below is his § mistress Mrs. Lemon highly finished. There is a print of the same person by Hollar, but not from this picture. In the pocket-book of R. Symonds that I have mentioned, he says, "It was much wondered at, that he (Vandyck)

\* This is evident by the number of his works; for, though he was not above forty-two when he died, they are not exceeded by those of Rubens.

† It is at the seat of the lord chancellor Henry, at the Grange in Hampshire.

‡ I have a fine sketch of the face only, by himself.

§ I have another head of her freely painted, which was in the collection of Sheffield duke of

Buckingham. From the minutes of the antiquarian society I find that in 1723 they were informed that at Mr. Isaac Ewer's in Lincoln's-inn-fields was a copy by Vanderbank of Thurloe's portrait, painted by Mr. Churchill's pupil, mistress to Vandyck. This person, I suppose, was Mrs. Carlisle, mentioned hereafter; but of Churchill I have seen no other account.

should

should openly keep a mistress of his (Mrs. Lemon) in the house, and yet suffer Porter to keep her company." This was Endymion Porter, of the bedchamber to king Charles, of whom and his family there was a large piece by Vandyck at Buckingham-house\*.

He was much addicted to his pleasures and expence; I have mentioned how well he lived. He was fond of music, and generous to musicians. His luxurious and sedentary life brought on the gout, and hurt his fortune. He sought to repair it, not like his master by the laboratory of his painting-room, but by that real folly, the pursuit of the philosopher's stone, in which perhaps he was encouraged by the example or advice of his friend sir Kenelm Digby. Towards the end of his life the king bestowed on him for a wife, Mary the daughter of the unfortunate lord Gowry, which, if meant as a signal honour, might be calculated too to depress the disgraced family by connecting them with the blood of a painter. It is certain that the alliance does not seem to have attached Vandyck more strongly to the king: whether he had any disgusts infused into him by his new wife, or whether ambitious, as I have hinted, of vying with the glory of his master in the Luxemburg, sir Antony soon after his marriage set out for Paris, in hopes of being employed there in some public work. He was disappointed †—their own Poussin was then deservedly the favourite at that court. Vandyck returned to England, and in the same humour of executing some public work, and that in competition with his master. He proposed to the king, by sir Kenelm Digby, to paint the walls of the banqueting-house, of which the ceiling was already adorned by Rubens, with the history and procession of the order of the garter. The proposal struck the king's taste; and by a small sketch ‡ in chiaro scuro for the procession, in which, though very faint, some portraits are distinguishable, it looks as if it had been accepted; though some say it was rejected, on the extravagant price demanded by Vandyck: I would not specify the sum, it is so improbable, if I did not find it repeated in Fenton's notes on Waller. It was fourscore thousand pounds! The civil war prevented farther thoughts of it, as the death of Vandyck would have interrupted the execution, at least

\* See a list of Vandyck's works in Le Comte's *Cabinet des singularitez d'architecture, peinture, &c.* vol. i. p. 282. Many are in the gallery at Dusseldorp.

† He was not totally unemployed there. Sir Richard Lyttelton has two small pictures in chi-

aro scuro, since engraved, evidently designed for altar-pieces, and representing Anne of Austria and some monkish saint.

‡ Now at the lord chancellor Henley's at the Grange in Hampshire.

the completion of it. He died in Black-friars December 9, 1641, and was buried on the 11th in St. Paul's near the tomb of John of Gaunt.

By Maria Ruthven his wife, he left one daughter married to Mr. Stepney, a gentleman who rode in the horse-guards on their first establishment by Charles II. Their grandson Mr. Stepney was envoy to several courts, and is known by his poems published in the collection of the works of our minor poets. Sir John Stepney, another descendant, died on the road from Bath to Wales in 1748. Lady Vandyck the widow was married again to Richard Pryse, son of sir John Pryse of Newton-Aberbecham in Montgomeryshire knight. Richard, who was created a baronet August 9, 1641, was first married to Hester, daughter of sir Hugh Middleton: by Vandyck's widow he had no issue\*.

Besides his legitimate children Vandyck had a natural daughter called Maria Teresa, to whom, as appears by his will in Doctor's Commons, he left four thousand pounds, then in the hands of his sister Susannah Vandyck in a convent at Antwerp, whom he appoints trustee for that daughter. To his sister Isabella he bequeaths 250 guilders yearly; and in case his daughter Maria Teresa die unmarried, he entails 4000*l.* on another sister, married to Mr. Derick, and her children. To his wife Mary and his newborn daughter Justiniana ~~And~~ he gives all his goods, effects and monies, due to him in England from king Charles, the nobility, and all other persons whatever, to be equally divided between them. His executors are his wife, Mr. Aurelius de Meghan, and Katherine Cowley, to which Katherine he leaves the care of his daughter to be brought up, allowing ten pounds per ann. till she is eighteen years of age. Other legacies he gives to his executors and trustees for their trouble, and three pounds each to the poor of St. Paul's and St. Anne's Black-friars, and to each of his servants male and female.

The war prevented the punctual execution of his will, the probate of which was not made till 1663, when the heirs and executors from abroad and at home assembled to settle the accounts and recover what debts they could—but with little effect. In 1668, and in 1703, the heirs, with Mr. Carbonnel who had married the daughter of Vandyck's daughter, made farther inspec-

\* Vertue ascertained these matches by books in the college of arms.



tions into his affairs and demands on his creditors; but what was the issue does not appear.

Lady Lempster, mother of the last earl of Pomfret, who was at Rome with her lord, wrote a life of Vandyck, with some description of his works.

Sir Kenelm Digby in his discourses compares Vandyck and Hoskins, and says the latter pleased the most, by painting in little.

Waller has addressed a poem to Vandyck, beginning, *Rare artisan*; lord Halifax another on his portrait of lady Sunderland, printed in the third volume of State poems, and Cowley wrote an elegy on his death.

Among the scholars \* of Vandyck was †

## DAVID BECK,

born at Arnheim in 1621: he was in favour with Charles I. and taught the prince and the dukes of York and Gloucester to draw. Descamps says that Beck's facility in composition was so great, that Charles I. said to him, "Faith! Beck, I believe you cou'd paint riding post ‡." He afterwards went to France, Denmark and Sweden, and died in 1656.

## GEORGE GELDORP,

of Antwerp, a countryman and friend of Vandyck, in whose house that painter lodged at his first arrival, had been settled here some time before. He could not draw himself, but painted on sketches made by others, and was in repute even by this artificial practice §; though Vertue was told by Mr. Rose that it was

\* John de Reyn, a scholar of Vandyck, is said by Descamps to have lived with his master in England till the death of the latter, after which he was in France and settled at Dunkirk. If De Reyn's works are little known, adds his biographer, it is owing to their approaching so nearly to his master's as to be confounded with them. Vol. ii. p. 189.

† The French author of the *Abregé* says that

Gerard Seghers came hither after the deaths of Rubens and Vandyck, and softened his manner here. This is all the trace I find of his being in England. Vol. ii. p. 162. At Kensington is an indifferent piece of flowers by him, but I do not know that it was painted here.

‡ Vol. ii. p. 315.

§ This must not be supposed to include his portraits, for which he certainly would have had

was not his most lucrative employment, his house being reckoned convenient for the intrigues of people of fashion. He first lived in Drury-lane in a large house and garden rented from the crown at 30*l.* per ann. and afterwards in 1653 in Archer-street. He had been concerned in keeping the king's pictures; and when sir Peter Lely first came over, he worked for Geldorp, who lived till after the restoration, and was buried at Westminster. One of the apprentices of Geldorp was

### ISAAC SAILMAKER,

who was employed by Cromwell to take a view of the fleet before Mardyke. A print of the confederate fleet under sir George Rooke engaging the French commanded by the count de Toulouse, was engraved in 1714 from a design of Sailmaker, who lived to the age of eighty-eight, and died June 28, 1721.

### —— BRADSHAW

was another painter in the reign of Charles I. whom I only mention with other obsolete names to lead inquirers to farther discoveries. All I find of him is a note from one of the pocket-books of R. Symonds above mentioned, who says, "Pierce in Bishopgate-street told me that Bradshaw is the only man that doth understand perspective of all the painters in London."

### B. VAN BASSEN

of Antwerp, was a very neat painter of architecture. In the private apartment below stairs at Kensington are two pictures by him; in one are represented Charles I. and his queen at dinner; in the other the king and queen of Bohemia, distinguished by their initial letters F. and E. The duchess of Portland has a magnificent \* cabinet of ebony, bought by her father the earl of Oxford from the Arundelian collection at Tarthall. On each of the drawers is a small history by Polenburg, and pieces of architecture in the manner

no custom, if the persons had been obliged to sit to two different men. A painter may execute a head, though he cannot compass a whole figure. A print by Voerft of James Stewart duke of Lenox, with George Geldorp pinx. is

indubitable proof that the latter painted portraits.

\* Lord Oxford paid three hundred and ten pounds for it.



*J. de Witt pinx.*

*T. Chamberlaine sculp.*

CORNELIUS POLENBURG.



of Steenwyck by this Van Bassen, who must not be confounded with the Italian Bassans, nor with the Bassanos, who were musicians to Charles, and of which name there was also a herald-painter. The first Bassano, who came hither in the reign of queen Elizabeth and was related to the Italian painters of that name, settled in Essex and purchased an estate, which was sold in 1714 by the male descendent. In the mansion was a portrait of the musician holding a bass-viol. It is now at Narford in Norfolk, the seat of the late sir Andrew Fountain.

### CORNELIUS POLENBURG,

the sweet painter of little landscapes and figures, was born at Utrecht in 1586, and educated under Bloemart, whom he soon quitted to travel to Italy, as he abandoned, say our books, the manner of Elsheimer to study Raphael—but it is impossible to say where they find Raphael in Polenburg. The latter formed a style entirely new, and, though preferable to the Flemish, unlike any Italian, except in having adorned his landscapes with ruins. There is a varnished smoothness and finishing in his pictures that makes them always pleasing, though simple and too nearly resembling one another. The Roman cardinals were charmed with the neatness of his works; so was the great duke, but could not retain him. He returned to Utrecht and pleased Rubens, who had several of his performances. King Charles invited him to London, where he lived in Archer-street, next door to Geldorp, and generally painted the figures in Steenwyck's perspectives. There is a very curious picture at earl Poulet's at Hinton St. George, representing an inside view of Theobald's, with figures of the king, queen, and the two earls of Pembroke and Montgomery, William and Philip. This piece is probably of Steenwyck, and the figures\*, which are copied from Vandyck, either of Polenburg or Van Bassen.

The works of Polenburg are very scarce †: his scholar, John de Lis of Breda, imitated his manner so exactly, that his pieces are often taken for the hand of his master. The best picture in England of the latter is at the viscount Midleton's. I have his own and his wife's portrait by him in small ovals on copper; they were my father's. The wife is stiff and Dutch; his

\* In king Charles's catalogue are mentioned the portraits of his majesty, and of the children of the king of Bohemia, by Polenburg: and in king James's are eight pieces by him.

† There are sixteen mentioned in the catalogue of James II.

own is inimitable: though worked up to the tender smoothness of enamel, it has the greatest freedom of pencil, the happiest delivery of nature.

Charles could not prevail on Polenburg to fix here: he returned to Utrecht, and died there in 1660 at the age of seventy-four.

## HENRY STEENWYCK

was son \* of the famous painter of architecture, and learned that manner of his father. I find no particulars of the time of his arrival here, or when he died. It is certain he worked for king Charles †. The ground to the portrait of that prince, in the royal palace at Turin, I believe, was painted by him ‡. In a MS. catalogue of king Charles's collection is mentioned a perspective by Steenwyck, with the king and queen, in little, by Belcamp. In the same catalogue is recorded a little book of perspectives by Steenwyck, which on the sale of the king's goods sold for no more than two pounds ten shillings. Steenwyck's name and the date 1629 are on the picture of Frobenius at Kensington, which he altered for king Charles. It is the portrait of the son, that is among the heads of painters by Vandyck. His son Nicholas was in England also, painted for king Charles, and probably died here.

## JOHN TORRENTIUS

of Amsterdam is known to have been here, not by his works, but on the authority of Schrevelius, in his History of Arlem, from whom Descamps took his account. Torrentius, says the latter, painted admirably in small, but his subjects were not calculated to procure him many avowed admirers. He painted from the lectures of Petronius and Aretine, had the confidence to dogmatize on the same subjects, and practised at least what he preached. To profligacy

\* Descamps has proved that it is a mistake to call the son Nicholas, as Sandrart and others have done. See p. 384.

† In king James's catalogue are recorded ten of his works.

‡ In France are the portraits of Charles and his queen by him, about a foot high, in one piece, with a front of a royal palace in the back ground. Descamps says this picture is more

carefully laboured than any work of Vandyck, and equal to the most valuable of Mieris. p. 385. I believe the fine piece of architecture at Houghton is by the hand of Steenwyck, the father. By the son was a capital picture of St. Peter in prison, which at Streater's sale in 1711 sold for 25 /. It was afterwards in Dr. Meade's collection, who sold it to the late prince of Wales.



*Ant. Van Dyck, pinx.*

*Banerman, sculp.*

*HENRY STEENWYCK.*





Bannerman sculp.

GEORGE JAMESONE.

he added impiety, till the magistrates thought proper to put a stop to his boldness. He underwent the question, and was condemned to an imprisonment of twenty years; but obtained his liberty by the intercession of some men of quality, and particularly of the English ambassador: what the name of the latter was we are not told. Torrentius came over to England; but giving more scandal than satisfaction, he returned to Amsterdam, and remained there concealed till his death in 1640, aged fifty-one. King Charles had two pieces of his hand; one representing two glasses of rhenish; the other, a naked man\*.

### J. KEIRINCX,

called here Carings, was employed by king Charles to draw views; his works are mentioned in the royal catalogue, particularly prospects of his majesty's houses in Scotland. In a sale of pictures in March 1745 was a landscape by him freely and brightly touched, with his name written on it as above †, and a few small figures added by Polenburg. In Dagar's sale were three drawings with a pen, and washed, by Keirincx; one of them had a view of the parliament-house and Westminster-stairs to the water, dated 1625.

### JOHN PRIWITZER.

was too good a painter to remain so long unknown. At Woburn, besides some young heads of the family, is a whole length of, sir William Ruffel, a youth, and knight of the bath in the robes of the order, with a dwarf aged thirty-two. It is painted with great brightness and neatness, and does not want freedom. Upon it is written Johannes Priwitzerus de Hungariâ faciebat. 1627. I have never met with any other mention of this name.

### GEORGE JAMESONE ‡

was the Vandyck of Scotland, to which title he had a double pretension, not

\* Vide Catalogue, pp. 158, 162.

† The French author of the *Abregé* calls him Alexander, which must be a mistake. He says he acquired his reputation by what should have destroyed it; as he could not paint figures, Polenburg generally added them for him. I have the view of a seat in a park by him, freely

painted, not to say, very carelessly. It has king Charles's mark behind it.

‡ The materials of this article were communicated by Mr. John Jamisone, wine-merchant in Leith, who has another portrait of this painter by himself, 12 inches by 10.

only having surpassed his countrymen as a portrait-painter, but from his works being sometimes attributed to sir Antony, who was his fellow-scholar ; both having studied under Rubens at Antwerp.

Jamefone was son of Andrew Jamefone, an architect, and was born at Aberdeen in 1586. At what age he went abroad, or how long he continued there, is not known. After his return, he applied with indefatigable industry to portrait in oil, though he sometimes practised in miniature, and in history and landscape too. His largest portraits \* were generally somewhat less than life. His excellence is said to consist in delicacy and softness, with a clear and beautiful colouring, his shades not charged, but helped by varnish, with little appearance of the pencil. There is a print of him, his wife Isabella Tosh and a young son, painted by himself in 1623, engraved by Alexander Jamefone, his descendent, in 1728, and now in the possession of Mr. John Alexander, limner at Edinburgh, his great grandson, with several other portraits of the family, painted by George ; particularly another of himself in his school, with sketches both of history and landscape, and with portraits of Charles I. his queen, Jamefone's wife, and four others of his works from the life.

When king Charles visited Scotland in 1633, the magistrates of Edinburgh, knowing his majesty's taste, employed Jamefone to make drawings of the Scottish monarchs ; with which the king was so much pleased, that, inquiring for the painter, he sat to him and rewarded him with a diamond ring from his own finger.

It is observable that Jamefone always drew himself with his hat on, either in imitation of his master Rubens, or on having been indulged in that liberty by the king when he sat to him.

Though most of the considerable families in Scotland are possessed of works by this master, the greatest collection of them is at Taymouth, the seat of the earl of Breadalbane ; sir Colin Campbell of Glenorchy, his lordship's ancestor, having been the chief and earliest patron of Jamefone, who had attended that gentleman on his travels. From a MS. on vellum, containing the genealogy

\* His earliest works are chiefly on board, afterwards on a fine linen cloth, smoothly primed with a proper tone to help the harmony of his shadows. His best works were from 1630 to his death.



of the house of Glenorchy, begun in 1598, are taken the following extracts, written in 1635, page 52 :

" Item, The said sir Coline Campbell (8th laird of Glenorchy) gave unto George Jamesone, painter in Edinburgh, for king Robert and king David Bruyffes, kings of Scotland, and Charles the first king of Great Brittain, France and Ireland, and his majestie's quein, and for nine more of the queins of Scotland their portraits, quhilks are set up in the hall of Ballock, [now Taymouth ] the sum of tua hundreth thrie scor punds."

" Mair the said sir Coline gave to the said George Jamesone for the knight of Lockow's lady, and the first countess of Argyll, and six of the ladys of Glenurquhay their portraits, and the said sir Coline his own portrait, quhilks are set up in the chalmer of Deas of Ballock, ane hundreth four scoire punds."

Memorandum. In the same year 1635 the said George Jamesone painted a large genealogical tree of the family of Glenorchy, 8 feet long and 5 broad, containing in miniature the portraits of sir Duncan Campbell of Lockow, of Archibald Campbell his eldest son, first earl of Argyll, and of sir Coline Campbell his second son, first laird of Glenorchy, together with the portraits of eight successive knights, lairds of Glenorchy, with the branches of their intermarriages, and of those of their sons and daughters, beautifully illuminated. At the bottom of which tree the following words are painted on a scroll : "The genealogie of the hous of Glenurquhie, whereof is descendit fundrie nobill and worthie houses, 1635, Jamesone faciebat."

Besides the foregoing, lord Breadalbane has at Taymouth, by the same hand, eleven portraits of lords and ladies of the first families in Scotland, painted in 1636 and 1637.

From the extract above, it appears that Jamesone received no more for each of those heads than twenty pounds Scots, or one pound thirteen shillings and four-pence English : yet it is proved by their public records that he died possessed of an easy fortune, which he left to his three daughters, two of whom were honourably married. One of them, named Mary, distinguished herself by admirable needle-work ; a piece of which used to be exhibited on festivals in the church of St. Nicholas at Aberdeen. Her descendent Mr. Thomson of

Portlethem has an original picture of her father by himself. Three small portraits of the house of Haddington are in the possession of Thomas Hamilton, esq. of Fala.

Many of Jamesone's works are in both colleges of Aberdeen. The Sybils there, it is said, he drew from living beauties of that city. Mr. Baird of Auchmedden in Aberdeenshire has in one piece three young ladies, cousins, of the houses of Argyle, Errol and Kinnoul; their ages six, seven and eight, as marked on the side of the picture. The same gentleman has a small whole length of William earl of Pembroke, by some ascribed to Vandyck. At Mr. Lindsay's of Wormeston in Fife is a double half length of two boys, of that family, playing with a dog, their ages five and three, 1636.

There is a perspective view of Edinburgh by Jamesone, with a Neptune on the fore ground.

Having finished a fine whole length of Charles I. he expected the magistrates of Aberdeen would purchase it for their hall; but they offering him too inconsiderable a price, he sold it to a gentleman in the north of England\*.

Jamesone had many scholars, particularly Michael Wright, mentioned in the twelfth chapter of these Anecdotes. His own portrait is in the Florentine chamber of painters.

Though Jamesone is little known in England, his character as well as his works were greatly esteemed in his own country. Arthur Johnston, the poet, addressed to him an elegant epigram on the picture of the marchioness of Huntley, which may be seen in the works of that author printed at Middleburgh in 1642. The portrait itself is extant in the collection of the duke of Gordon; and in the Newton-college of Aberdeen is the picture of doctor Johnston himself by the same hand. A Latin elegy composed by David Wedderburn was printed on his death, which happened in 1644 at Edinburgh, where he was interred in the church-yard by the Gray-friars, but without any monument.

By his will, written with his own hand in July 1641, and breathing a spirit

\* See an account of his other works in Pennant's Tour in Scotland, 8vo. 1772.



*Banerman Sculp.*

DOBSON. —



of much piety and benevolence, he provides kindly for his wife and children, and leaves many legacies to his relations and friends, particularly to lord Rothes, the king's picture from head to foot, and Mary with Martha in one piece: to William Murray he gives the medals in his coffer, makes a handsome provision for his natural daughter, and bestows liberally on the poor. That he should be in a condition to do all this, seems extraordinary, his prices having been so moderate; for, enumerating the debts due to him, he charges lady Haddington for a whole length of her husband and lady Selon's of the same dimensions, frames and all, but three hundred marks; and lord Maxwell, for his own picture and his lady's, to their knees, one hundred marks; both sums of Scots money.

Mr. Jamifone \* has likewise a memorandum written and signed by this painter, mentioning a MS. in his possession, "containing two hundred leaves of parchment of excellent write adorned with diverse historys of our Saviour curiously limned," which he values at two hundred pounds sterling, a very large sum at that time! What is become of that curious book is not known.

### WILLIAM DOBSON,

whom king Charles called the English Tintoret, was born in 1610, in St. Andrew's parish in Holbourn. His family had been gentlemen of good rank at St. Alban's; but having fallen into decay, he was put apprentice † to sir Robert Peake, whom I have mentioned, a painter and dealer in pictures. Under him, though no excellent performer, but by the advantage of copying some pictures of Titian and Vandyck, Dobson profited so much, that a picture he had drawn being exposed in the window of a shop on Snow-hill, Vandyck passing by was struck with it; and, enquiring for the author, found him at work in a poor garret; from whence he took him and recommended him to the king. On the death of Vandyck, Dobson was appointed serjeant-painter, and groom of the privy-chamber, and attended the king to Oxford, and lodged in the high street almost over against St. Mary's church, in a house where some of his works remained till of late years. At Oxford his majesty, prince Rupert, and several of the nobility ‡ sat to him; but the declension of the king's

\* So the name is now written, not Jamefone.

† R. Symonds says he learned most of Old Cleyn.

‡ The author of the *Abregé de la vie des plus fameux peintres* says, that Dobson being overwhelmed with business thought of a lucky way

king's affairs proved fatal to Dobson ; he loved his pleasures ; and not having had time to enrich himself, was involved in debts and thrown into prison, from whence he was delivered by one Mr. Vaughan of the Exchequer, whose picture he drew, and thought it the best of his portraits. He enjoyed this release but a short time : dying at the age of thirty-six, he was buried at St. Martin's October 28, 1646. A short life, in which he had promised much excellence. His pictures are thought the best imitations of Vandyck ; they are undoubtedly very faithful transcripts of nature. He painted history as well as portrait ; and even the latter, generally containing more than a single figure, rise almost above that denomination.

Of the first sort is the decollation of St. John at Wilton. It is in a good style, but the colouring is raw. The idea of St. John is said to have been taken from the face of prince Rupert. At Chatsworth is a very particular picture, said to be general Monke, his child, and his mistress, whom he took against the consent of her husband. The man in armour undoubtedly resembles Monke, but the whole piece has the air of a holy family ; nor is there any other tradition of any mistress of Monke, but the famous Anne Clarges \*, whom he afterwards married, and who, some say, was a milliner. There are many instances of painters who have deified their mistresses ; but the character of the Virgin Mary was never more prostituted than if assumed by Anne Clarges. Mr. Stanley has a picture extremely like this, by ———. At Albury in Surrey, the seat of the earl of Arundel, was a picture by Dobson of the woman caught in adultery, with several figures ; the heads taken from persons then living, among whom was the poet Cowley. At Chippenham in Cambridgeshire, formerly the seat of Russel earl of Orford, in one piece are prince Rupert, colonel John Russel and Mr. William Murray drinking, and dipping their favour-ribbands in the wine. At Blenheim is a family, by some said to be that of Francis Carter, an architect, and scholar of Inigo Jones ; by others of Lilly the astrologer, whom Vertue thought it resembled †. The man holds a pair of compasses. I have seen nothing of Dobson preferable to

to check it. It was, obliging persons who sat to him to pay half the price down ; and that he was the first who used this practice. By the swarms of portraits that are left on the hands of his successors, this method is either neglected, or has very little effect !

\* See an account of her in lord Clarendon's History of his Life, in Ludlow's Memoires, and in the Collection of State Poems, vol. i. p. 38.

† But Whitlocke says that Lilly had no family.

this ;

this ; there is the utmost truth in it. At Devonshire-house is another family-piece of sir Thomas Brown, author of *Religio Medici*, his wife, two sons and as many daughters. Mr. Willett, merchant in Thames-street, has a small family-piece of Dr. Hibbard, physician, his wife and five children. The father and mother are particularly well painted. A little boy leans on the father's knee, evidently borrowed from the well-known attitude by Rubens of sir B. Gerbier's daughter. Two children on the right hand were certainly added afterwards, and are much inferior to the rest. The dates were probably inserted at the same time. A whole length of sir William Compton is in the possession of the family. At the lord Byron's is the portrait of sir Charles Lucas ; and at Drayton in Northamptonshire, Henry Mordaunt earl of Peterborough in armour with a page holding his horse, and an angel giving him his helmet \*. A head of the marquis of Montrose was taken for the hand of Vandyck : in a corner in stone colour is a statue of Peace ; on the other side, his helmet. At Mr. Skinner's (Mr. Walker's collection) is a large piece of prince Charles in armour, drawn about 1638, Mr. Windham, a youth, holding his helmet ; at bottom are arms and trophies. \* I have mentioned a fine head of Vanderdort at Houghton. Dobson's wife, by him, is on the stairs of the Ashmolean museum at Oxford ; and his own head is at earl Paulet's ; the hands were added long since by Gibson, as he himself told Vertue. Charles duke of Somerset had a picture of an old man sitting, and his son behind him : on this picture was written the following epigram, published by John Elsum among his epigrams on painting ; a work I have mentioned before, though of no merit, but by ascertaining some particular pictures :

† Perceiving somebody behind his chair,  
He turns about with a becoming air :  
His head is rais'd, and looking o'er his shoulder  
So round and strong, you never saw a bolder.  
Here you see nature th'roughly understood ;  
A portrait not like paint, but flesh and blood ;  
And, not to praise Dobson below his merit,  
This flesh and blood is quicken'd by a spirit.

\* The last circumstance may relate to his preservation in the civil war, in which he was wounded, and made his escape when taken prisoner with duke Hamilton and lord Holland. This picture has great merit.

† Page 112. It is a thin octavo, printed in

1700, with only his initial letters J. E. esq. This John Elsum published another piece in 1703 called *The art of painting after the Italian manner*, with practical observations on the principal colours, and directions how to know a good picture ; with his name.

At



At Northumberland-house, as I have said, is a triple portrait of sir Charles Cotterel embraced by Dobson, and sir Balthazar Gerbier in a white waistcoat. Sir Charles was a great friend and patron of Dobson : at Rousham in Oxfordshire, the seat of the Cotterels, are several good portraits by him. Sir Charles Cotterel, when at Oxford with the king, was engaged by his majesty to translate Davila's History of the civil wars of France : the frontispiece, designed by sir Charles himself, was drawn by Dobson ; it represented Francis II. Charles IX. Henry III. and IV. with two dogs, a popish and protestant cur, fighting before them. This sketch is still preserved in the family, and in 1729 was engraved in London for the History of Thuanus. He etched his own portrait \*.

In a collection of poems called Calanthe is an elegy on our painter.

## GERARD HONTHORST,

the favourite painter of the queen of Bohemia, was born in 1592 at Utrecht, and instructed in painting by Bloemart ; but he completed his studies at Rome, where he stayed several years, and painted many things for prince Justiniani, and other works, excelling particularly in night-pieces and candle-lights. On his return he married well, and, having a fair character, was remarkable for the number of his disciples of rank. Sandrart, who was one, says they were twenty-eight at the same time, who each payed him an hundred florins yearly. But his greatest honour was instructing the queen of Bohemia and her children †, among whom the princess Sophia ‡ and the abbess of Maubuisson chiefly distinguished themselves. King Charles invited him to England, where

\* At Mr. Nicholas's at Horseley is a portrait of sir Richard Fanshawe, which has been taken for the hand of Dobson : it was painted by one De Meetre ; a name unknown to me.

† At Cashiobury, lord Essex's, is a large picture of the queen of Bohemia and her children by Honthorst. The elder sons are killing monsters that represent Envy, &c. The king of Bohemia, like Jupiter, with the queen again, like Juno, are in the clouds. The head of the queen (not the latter) is pretty well painted ; the rest very flat and poor.

‡ De Piles. Of the princess Sophia there is a portrait in a straw hat by Honthorst, at Wil-

ton, natural, but not very good. The other princess was Louisa Hollandina, who practised that art with success. Two pictures painted by her were in the collection of her uncle king Charles. See Catal. p. 53, No 70, 71. One of them is at Kensington, Tobit and the angel in water-colours, but now quite spoiled. There is also an altar-piece painted in oil by her in the church of the Jacobins at Paris, with her name to it. In Lovelace's *Lucastra* is a poem on princess Loyla drawing, p. 17. She was bred a protestant, but in 1664 went to Paris, turned catholic, and was made abbess of Maubuisson. She died in 1709 at the age of eighty-six.

he



*T. Chambers sculp.*

GERARD HONTHORST.

he drew various pictures\*, particularly one very large emblematic piece, which now hangs on the queen's staircase at Hampton-court. Charles and his queen, as Apollo and Diana, are sitting in the clouds; the duke of Buckingham † under the figure of Mercury introduces to them the Arts and Sciences, while several genii drive away Envy and Malice. It is not a pleasing picture, but has the merit of resembling the dark and unnatural colouring of Guercino. This and other things ‡ he completed in six months §, and was rewarded with three thousand florins, a service of silver plate for twelve persons, and a horse; and though he returned to Utrecht he continued to paint for the king. It must have been during his residence here that he drew an admirable half length of Lucy countess of Bedford, now at Woburn: it is painted and finished with the greatest vivacity and clearness. She is in black, leaning on her hand. Mr. West has the portraits of the marquis of Montrose, of the princes Rupert and Maurice, with his name written to them thus, G. Honthorst. Another of their eldest brother Charles Lodowick, count palatine ||, is dated 1633. A print of Mary de' Medici is inscribed, G. Honthorst effigiem pinxit 1633. Rubens was a great admirer of Honthorst's night-pieces. The latter worked for the king of Denmark; the close of his life was employed in the service of the prince of Orange, whose houses at the Hague, Houslaerdyck and Reswick were adorned by his pencil with poetic histories. At the last of the three he painted a chamber with the habits, animals and productions of various countries, and received 8000 florins for his labour. He died at the Hague in 1660. Descamps in his second volume says, that Honthorst brought to England Joachim Sandrart, his scholar, and that the king bespoke many pictures of him; and that for the earl of Arundel he copied from Holbein, Henry VIII. sir T. More, Erasmus, and several others; and that he left England and went to Venice in 1627. I find no other authority for this account: not one work of Sandrart is mentioned in king Charles's collection; and what is more conclusive against his having been in England, he takes not the least notice of it himself in the Life of Honthorst, though he relates his

\* There were seven in king James's collection.

† There is another at Kensington of the duke and duchess (to the knees) sitting with their two children. The duke's portrait is particularly good. The duke had a large picture by Honthorst, representing a tooth-drawer with many figures round him, five feet by seven feet.

‡ Among the Harleian MSS, No. 6988, art. 19,

is a letter from king Charles to the duke of Buckingham, in the postscript to which he asks the duke, if Honthorst had finished the queen's picture?

§ Sandrart.

|| In the gallery at Dusseldorp is the story of the Prodigal Son by Honthorst.



master's journey to England and his works here, and calls himself one of his disciples.

## JOHN VAN BELCAMP

was employed under Vanderdort as a copier of the king's \* pictures, and was reckoned to succeed. The whole length of Edward IV. in his night-gown and slippers (the face in profile), which hangs over the chimney in the anti-chamber at St. James's, was painted by Belcamp, the face probably taken from the ancient original. In the catalogue of James II. are mentioned pictures of Edward III. the Black Prince, Anne of Denmark, Louis XIII. and of a large flag: Edward III. and the Black Prince are still in an anti-room at St. James's, and that of the king of France is perhaps the portrait now at Hampton-court. At Drayton, the seat of the lady Elizabeth Germain in Northamptonshire, are whole lengths of Henry VII. and VIII. copied by Belcamp from the large picture of Holbein, which was burned at Whitehall. When king Charles secretly withdrew from that palace, in the letter which he left for colonel Whalley were these directions:

"There are here three pictures which are not mine, that I desire you to restore: my wife's picture in blew sattin sitting in a chair you must send to Mrs. Kirk †; my eldest daughter's picture copied by Belcam to the countess of Anglesey ‡; and my lady Stanhope's picture § to Carey Raleigh. There is

\* One was of the queen in small in a piece of perspective, fold at the dispersion of the collection.

† Anne Kirk, one of the queen's dressers, which place she carried on a competition against Mrs. Neville. See Strafford Papers, vol. ii. p. 73. There is a metzotinto whole length of Mrs. Kirk from Vandyck.

‡ Mary Bayning, wife of Charles Villiers earl of Anglesey, nephew of the duke of Buckingham.

§ Catherine daughter of Thomas lord Wotton, wife of Henry lord Stanhope, who died before his father the earl of Chesterfield. She had been governess to Mary princess of Orange, daughter of Charles I. and having been very zealous in the king's service, was after the restoration made

countess of Chesterfield. Vandyck was said to be in love with her, but was so ungallant as to dispute with her on the price of her picture, which he threatened to sell if she would not give him what he demanded. See a letter of lord Conway to lord Wentworth in a collection published by Dodsley in two volumes, 1754, vol. i. p. 136. It was thought the lord Cottington would have married her, but that she was in love with Carey Raleigh, sir Walter's son, mentioned in the text. At last she married Poliander Kirkhoven lord of Helmsfleet in Holland, and died April 9, 1677. There is a whole length print from Vandyck, where by mistake she is called Anne instead of Catherine: the original was bought by sir Robert Walpole from the Wharton collection.



JOHN VAN BELCAMP. —

Baumerman Sculp.

GELDORP. —





a fourth which I had almost forgot ; it is the original of my eldest daughter ; it hangs in this chamber over the board near the chimney, which you must send to my lady Aubigny \*." At Wimpole in Cambridgeshire, the seat of the earl of Oxford, which had been sir Henry Pickering's, and before him the seat of the Tempests, were copies by Belcamp of several English heads, remarkable persons in the reigns of Henry VIII. Elizabeth, James, and Charles I. but they were all fold and dispersed with the rest of the Harleian collection.

Belcamp was added by a vote of the Commons June 2, 1649, to the number of trustees for the sale of the king's goods ; and the directions for the sale in 1650 are witnessed by him. In one of the pocket-books of R. Symonds he is said to be lately dead in 1653.

### HORATIO GENTILESCHI,

a native of Pisa, was disciple of Aurelio Lomi his half brother. After distinguishing himself at Florence, Rome and Genoa, he went to Savoy, and from thence passing into France, was invited over by king Charles, who gave him lodgings and a considerable salary, and employed him in his palaces, particularly at Greenwich, in painting cielings. Nine pieces, which were in that palace, were sold after the king's death for 600*l*. and are now the ornaments of the hall at Marlborough-house. He worked too for Villiers † duke of Buckingham at York-house. A cieling from thence was since at the house of Sheffield duke of Buckingham in St. James's park. It represented the nine muses in a large circle. He painted too the family of Villiers, and a large picture for him eight feet wide by five high, of a Magdalen lying in a grotto contemplating a skull. At Hampton-court is his Joseph and Potiphar's wife ; he drew other things for the king, and presented him with a book of drawings. Of Lot and his daughters there is a print after him, in which he is called by mistake Civis Romanus, engraved by Lucas Vosterman. He made several attempts at portrait painting, but with little success ; and after residing

\* Catherine Howard, eldest daughter of Theophilus earl of Suffolk. She was in love with George lord Aubigny second son of the duke of Lenox, and turned catholic to marry him. See Straiford Papers, vol. ii. p. 165. She was secondly married to James Levingston earl of

Newburgh. There is a half length print of her from Vandyck.

† In that duke's collection are mentioned two pictures by him of a Magdalen and the holy family. See the catalogue published by Bathoe.

here about twelve years, died at the age of eighty-four, and was buried under the altar in the chapel at Somerset-house. His daughter

### ARTEMISIA GENTILESCHI

was also in England, was reckoned not inferior to her father in history, and excelled him in portraits: her own is in the gallery at Althorp. King Charles had several of her works. Her best was David with the head of Goliath. She drew some of the royal family and many of the nobility: but the chief part of her life was passed at Naples, where she lived splendidly, and was as famous, says Graham\*, for her amours † as for her painting.

### NICHOLAS LANIERE

was one of those artists whose various talents were so happy all as to suit the taste of Charles the first. Lanier was born in Italy, was a musician, painter, engraver, and understood hands. He had great share in the purchases ‡ made for the royal collection, and probably was even employed in the treaty of Mantua. One picture is said expressly in the king's catalogue to have been changed with Mr. Lanier §. His fame was most considerable as a musician. In Ben Jonson's works is a masque performed at the house of the lord Hay in 1617 for the entertainment of the French ambassador, the whose masque after the Italian manner, *stylo recitativo*, by master Nicholas Lanier, who ordered and made both scenes and music. He was employed many years afterwards in a very different and more melancholy manner: a vocal composition for a funeral hymn on his royal master, written by Thomas Pierce, was set by Lanier ||. It was in this capacity that he had a salary of 200*l.* a year. The patent is dated July 11, 1626¶. He had besides the office of closet-keeper to the king. As a painter he drew for Charles a picture of Mary,

\* English School, at the end of the translation of De Piles.

† R. Symondes, speaking of Nic. Lanier, says, "*Inamorato d'Artemisia Gentileschi, che pingeva bene.*"

‡ The author of the English School says, he put a particular mark on the pictures bought by him for the king, but does not tell us what; it

was thus ☞. He marked his own etchings with an L.

§ R. Symondes says, the duke of Buckingham once gave Lanier 500*l.* in gold because he could not get of king James what Lanier deserved. Another time gave him 300*l.* in gold.

|| Wood's *Athenæ*, vol. ii. p. 862.

¶ See Rymer's *Fœdera*.



*A. Leysen pinx.*

*J. Chambers sculp.*

NICHOLAS LANIERE.





Fr. Heutemans pinx.

A. Bannerman sculp.

FRANCIS WOUTERS.

Christ and Joseph; his own portrait \* done by himself with a pallet and pencils in his hand, and musical notes on a scrip of paper, is in the music school at Oxford. There is a print of him, painted by John Lyvius, and engraved by Vosterman, and another portrait of him at the late sir Andrew Fountain's at Narford in Norfolk. On one of the plates, which he etched himself †, he has put in Italian, *done in my youthfull age of 74*. At the sale of the king's goods he gave 230*l.* for four pictures. His brothers ‡ Clement and Jerome were likewise purchasers. In one of R. Symondes's pocket-books is this memorandum:

"When the king's pictures came from Mantua, quicksilver was got in amongst them and made them all black. Mr. Hieronymo Laniere told me that to cleanse them, first he tried fasting spittle, then he mixed it with warm milk, and those would not do. At last he cleansed them with aqua-vitæ alone, and that took off all the spots, and he says 'twill take off old varnish §."

Nicholas died at the age of 78, and was buried in St. Martin's Nov. 4, 1646.

## FRANCIS WOUTERS

of Lyere, was born in 1614, and bred in the school of Rubens, but chiefly practised in landscape, to which he added small naked figures, as Cupids, nymphs, &c. He was much in favour with the emperor Ferdinand II. but coming to England with the embassador of that prince in 1637, his pictures pleased at court, and he was made chief painter to the prince of Wales, afterwards Charles II. In a MS. catalogue of king Charles's pictures he is said to have painted a cicing with Hercules and other gods, in a room there, called

\* There was another portrait of him and of Isaac Oliver in one piece in the collection of James II. See the catalogue published by Bathoe.

† Mr. Rose the jeweller had all the plates for a drawing-book by Laniere, etched by himself. It is called, *Prove primo fatte à l'acqua forte da N. Laniere à l'età sua giovanile di sessanta otto anni, 1636*. Another small book he entitled, *Maschere delin. da J. Romano, ex coll. N. Laniere, 1638*.

‡ There was also a John Laniere, I suppose son of one of the brothers, who set two ballads of Lovelace. See his *Lucastra*, p. 3. 43.

§ Laniere seems to have been an adept in all the arts of picture-craft. Sanderson speaks of him as the first who passed off copies for originals, by tempering his colours with foot; and then by rolling them up, he made them crackle and contract an air of antiquity. *Graphice*, p. 16.

the Contractor's room, but in which palace is not specified \*. On the misfortunes of the royal family he retired to Antwerp, where in 1659 he was shot by the accidental discharge of a gun. There is an epitaph on him in De Bie's Gulden Cabinet. A large print after Titian engraved by Hollar in 1650, is dedicated to Wouters.

## — W E E S O P

arrived here in 1641, a little before the death of Vandyck, of whose manner he was a lucky imitator, and had the honour of having some of his pictures pass for that master's. He left England in 1649, saying, "He would never stay in a country where they cut off their king's head and were not ashamed of the action." It had been more sensible to say, he would not stay where they cut off the head of a king that rewarded painters, and defaced and sold his collection. One John Weesop, probably his son, was buried in St. Martin's in 1652.

## J O H N D E C R I T Z

has been mentioned in a former part of this volume. Though serjeant-painter to Charles I. he may more properly be called a retainer to the arts than a professor. His life is to be collected rather from office-books than from his works or his reputation. Yet he was not ignorant. I have two sketches of heads drawn by him with a pen, that are masterly. Vertue saw many more in the hands of Murray the painter, who was scholar of a son or nephew of De Critz, who, according to Murray, painted bravely scenes for masks. Among those drawings was a sketch from a picture of sir Philip Sidney †, then at the house of De Critz, and now in the possession of lord Chesterfield. At Oatlands he painted a middle piece for a ceiling, which on the dispersion of the king's effects was sold for 20*l*. In 1657 he painted the portrait of serjeant Maynard with a paper in his hand. In a book belonging to the board of works was a payment to John De Critz for repairing pictures of Palma and

\* In the catalogue of James II. are mentioned three landscapes and the story of St. Sebastian, by Wouters; and in sir Peter Lely's, a landscape with figures.

† In the earl of Oxford's library was a copy of Holland's Heroologia, in which in an old

hand, supposed to be done immediately after the publication of the book in 1618, was written where every picture was from which the prints were taken. That of sir Philip Sidney is the same with lord Chesterfield's, and under was written, *at Mr. De Critz's*—strong evidences of this being a genuine picture.

the



the Cæsars of Titian. This was in 1632. Among the annuities and fees payable out of the customs in the port of London in that reign, was a payment to John De Critz his majesty's serjeant-painter, for his annuity at 40*l.* a year due to him for one year ended at Michaelmas 1633. And in a wardrobe account, lost in the fire in the Temple, was this entry: "To John De Critz, serjeant-painter, for painting and gilding with good gold the body and carriages of two coaches, and the carriage of one chariot and other necessaries, 179 *l.* 3*s.* 4*d.* anno 1634." If this bill should seem to debase the dignity of serjeant-painter, it may comfort the profession to know that Solimèni, who was inferior to no painter of any age in vanity, whatever he was in merit, painted a coach for the present king of Spain, when king of Naples, which cost 12,000 *l.* Indeed I can produce no precedent of any great master who painted and gilded barges, as serjeant De Critz appears to have done by the following paper, a memorandum in his own hand:

"John De Critz demaundeth allowance for these parcells of worke following, viz. For repayreing, refreshing, washing, and varnishing the whole body of his majesty's privy barge\*, and mending with fine gould and faire colours many and divers parts thereof, as about the chaire of state, the doores, and most of the antiques about the windowes, that had bene galled and defaced, the two figures at the entrance being most new coloured and painted, the Mercury and the lion that are fixed to the sternes of this and the row barge being in severall places repayed both with gould and colours, as also the taffarils on the top of the barge in many parts gilded and strowed with fayre byse. The two figures of Justice and Fortitude most an end being quite new painted and gilded. The border on the outside of the bulk being new layd with faire white, and trayled over with greene, according to the custom heretofore—and for baying and colouring the whole number of the oares for the row barge being thirty-six."

On the other side of this scrap of paper is another bill. "For several times oyling and laying with fayre white a stone for a sun-dyall opposite to some part of the king and queen's lodgings, the lines thereof being drawn in severall

\* In the court-books at Painter's-hall there is a letter to the company from the earl of Pembroke, directing them to appoint certain persons of their hall to view the king's and queen's barges

lately beautified, painted, and gilded by De Creetz, serjeant painter, and give an estimate of the work; which they did of 280 *l.* and some other expences.

colours, the letters directing to the howers gilded with fine gould, as alsoe the glory, and a scrowle gilded with fine gould, whereon the number and figures specifying the planetary howers are inscribed; likewise certain letters drawne in black, informing in what part of the compasse the sun at any time there shining shall be resident; the whole worke being circumferenced with a frett painted in a manner of a stone one, the compleat measure of the whole being six foote."

At bottom of each of these bills are the sketches of heads I mentioned. De Critz and others were buyers of the king's goods to the value of 4999 *l.* Rich. Symonds says, that at De Critz's house in Austin-friars were three rooms full of the king's pictures. Emanuel De Critz, brother or son, was one of the petitioners to the council of state for delivery of the goods they had purchased, which had been detained by Cromwell. Thomas De Critz, brother of John, was a painter too, and superior, said Murray, to his brother. One of the name was mace-bearer to the house of parliament. A head of one Oliver De Critz, with a paper in his hand, is in the Museum at Oxford. John De Critz had a scholar called Le Menfe, who was born at Antwerp.

## ADRIAN HANNEMAN

was born at the Hague, and painted both history and portraits, having studied under one Ravesteyn, but more from the works of Vandyck, of whose airs of heads Vertue thought him the best imitator. He made love, as is said before, to the niece of Cornelius Jansen, though without success, and drew that painter, his wife, and son. He came to England in the reign of king Charles, and for some time worked under Mytens, and continued here sixteen years. Returning to Holland, he became the favourite painter of Mary princess of Orange. There is a picture of her and the prince in armour at lord Strafford's at Wentworth-castle, painted, I believe, by Hanneman. At Windsor\*, a portrait of duke Hamilton: at Worktop, the duke of Norfolk's, a picture of kettles and utensils. Sir Peter Lely had a man playing on a lute two feet ten square. In the library belonging to the cathedral of Lincoln, the portrait of one Honeywood, whose mother lived to see 365 of her own descendents. There is a print of Charles II. painted before his restoration by Hanneman, engraved by

\* There were five other portraits of the royal family by him in the collection of James II. See the Catalogue.



*A. Bennerman Sculp.*

*ADRIAN HANNEMAN.*



Hen. Danckers at the Hague; and at general Compton's Vertue saw one done by Hanneman at the same time. He \* painted in the chamber of the States at the Hague; and for the Heer Van Wenwing two usurers counting their money. While he worked on this he wanted a sum himself, which he borrowed of the person who had ordered the picture, and which, when it was finished, Wenwing would have deducted; but Hanneman told him that all the gold he had borrowed was put into the picture, and was what the misers were counting. He died about 1680. His son, called William, was buried in St. Martin's in 1641.

There were several other painters here in the reign of Charles, who were so inconsiderable, or of whom I find so little, that I shall mention them very briefly.

Cornelius Neve drew the portraits of Richard lord Buckhurst and Mr. Edward Sackville in one piece in 1637. It is at Knowle. No. 73, in the picture-gallery at Oxford, is painted by him, where he is called a celebrated painter. In 1664 he drew the portrait of Mr. Ashmole in his herald's coat †.

K. Coker painted a head of colonel Massey, preserved at Coddington in Cheshire.

Matthew Goodricke or Gothericke, is mentioned as a painter in one of the office-books of that reign.

In the inventory of the pictures at Oatlands was a view of Greenwich by Stalband ‡; and in Mr. Harene's sale 1764, was an octagon landscape, with the story of the centurion, by the same hand; something in the manner of Paul Brill, but the colours exceedingly bright and glaring. And in another catalogue of the king's pictures was a prospect of Greenwich, by Portman.

Mr. Greenbury is mentioned in the § catalogue of the king's collection for copying two pictures of Albert Durer by the direction of the lord marshal. Probably he was one of lord Arundel's painters.

Horatio Paulin lived chiefly in Holland. He came to England, went to Hamburgh, and thence to the Holy-land. Rotiere agreed to go with him,

\* English School.

† Ashmole's Diary, p. 39.

‡ His head is amongst those engraved after Vandyck.

§ Page 173.

but was discouraged. Descamps\* expresses surprise, "that pious painters should have exhibited to the public very licentious pieces and scandalous nudities." But by the account which he has given of Horatio Paulin, he seemed to present himself with a very easy solution of this paradox. Paulin set on foot a kind of promiscuous crusade to the Holy-land; they were stored with crosses, relics, &c. and on the road made many profelytes of both sexes. A baker's wife in particular was so devout, that she thought it a meritorious action to plunder her husband of his plate, that she might equip herself for the pilgrimage. When the caravan was furnished by theft, one may easily conceive why its apostle painted indecent altar-pieces.

Povey lived in this reign, and painted a head which was in the possession of Mr. Leneve, norroy.

One Hamilton, an Englishman, is mentioned by † Sandrart, as excelling in painting birds and grapes, and doing several things for the elector of Brandenburg.

Edward Bower drew the portrait of Mr. Pym; an equestrian figure of general Fairfax, and John lord Finch of Fordwich: the two last were engraved by Hollar.

Holdernefs drew the picture of an old woman with a skull, which was in the collection of Villiers duke of Buckingham.

T. Johnson made a draught of Canterbury in 1651, which hangs on the stairs of the library belonging to the cathedral.

Reurie is mentioned by Sanderson ‡ as a painter in little in 1658.

## FRANCIS BARLOW

was of more note than the preceding artists. § He was born in Lincolnshire, and placed with one Sheperd a face-painter; but his taste lay to birds, fish, and animals, in which he made great figure, though his colouring was not equal to his designs—consequently, which is not often the case, the prints from his works did him more honour than the works themselves, especially as he had the good fortune to have some of them engraved by Hollar and

\* Page 151, vol. iii.

† Page 384.

‡ In his Graphice.

§ See English School.

Faithorn \*. There are six books of animals from the drawings of Barlow, and a set of cuts for Æsop's Fables. Some cielings of birds he painted for noblemen and † gentlemen in the country ; and he drew some of the monuments in Westminster-abbey, designed for an edition of Mr. Keep's history of that cathedral. Mr. Symonds says he lived near the Drum in Drury-lane, and received eight pounds for a picture of fishes. He once painted a half length of general Monke ; and the herse was designed by him, as was expressed in the lord chamberlain's warrant to sir Christopher Wren to prepare timber for it at Monke's funeral. I have a curious long roll, engraved by White, exhibiting the ceremonies and proceffion of that magnificent interment, with a full description of it ; the frontispiece is well designed by Barlow. It is remarkable that forty gentlemen of good families submitted to wait as mutes, with their backs against the wail of the chamber where the body lay in state, for three weeks, waiting alternately twenty each day. Barlow, though inheriting a large sum of money from a friend, died poor so lately as 1702.

### SIR TOBY MATTHEWS,

one of those heteroclite animals who finds his place any where. His father was archbishop of York, and he a jesuit. He was supposed a wit, and believed himself a politician. His works are ridiculous, and his greatest success was a little mischief in making converts ‡. The famous countess of Carlisle, as meddling as Matthews, and as affected, was the object of his adoration. He drew a character of her §, which commends her so impertinently, that, with scarce straining, it might pass for a satire. For instance, he says, "She has as much sense and gratitude for the actions of friendship as so extreme a beauty will give her leave to entertain ; and that although she began to be

\* The title to one of his books, in which some are etched by Hollar, is, "*Diversæ avium species studiosissimè ad vitam delineatæ per Fran. Barlow ingeniosissimum Anglum pictorem. Guil. Faithorn excudit 1658.*"

† At Clandon, lord Onslow's, are five pieces by Barlow.

‡ On the lady Newburgh being converted to popery, lord Conway writes thus to the earl of Strafford : "The king did use such words of Wat. Montagu and sir Tobie Matthew, that the

fright made Wat keep his chamber longer than his sickness would have detained him ; and don Tobiah was in such perplexity that I find he will make a very ill man to be a martyr ; but now the dog doth again wag his tail." *Strafford Papers*, vol. ii. p. 125. It seems in this business Matthews was unjustly accused ; the conversion had been made by the dukes of Buckingham and signor Con, the Spanish resident, p. 128.

§ See this character prefixed to his *Letters*.



civil to people at first, she would rather show what she could do, than let her nature continue in it, and that she never considered merit in others but in proportion as they had any to her. That she affected particularity so much, that you might fear to be less valued by her for obliging her; that she had little religion, was passionate, could suffer no condition but plenty and glory, was fickle, and gay only out of contradiction because her physicians had told her she was inclined to melancholy"—with a heap of such nonsense—in short, I believe, no proud beauty was ever so well flattered to her own contentment. Mr. Garrard, master of the charter-house, a man of more sense and more plain sense than Matthews, has drawn this lady's character in fewer words, and, upon the whole, not very unlike sir Toby's picture: "My lady Carlisle will be respected and observed by her superiors, be feared by those that will make themselves her equals, and will not suffer herself to be beloved but of those that are her servants\*." Sir Toby Matthews's title to a place in this work depends singly upon a letter from the duchess of Buckingham to the duke †, in which she tells him she had not yet seen the picture which Toby Matthews had drawn of the Infanta and sent over. Vertue adds, that he had some small skill in limning; otherwise I should have concluded, that he had only drawn the Infanta's portrait in the same fantastic colours which he had employed on lady Carlisle ‡. However, as it is not foreign to the design of this work to throw in as many lights as possible on the manners of the several ages, I did not unwillingly adopt Vertue's mistake, if it is one. Whoever desires to know more of this person, will find his life in the *Athenæ Oxonienses*. But I have not yet done with these motley characters: the king's taste made his court affect to be painters and virtuosi: among these was

### SIR JAMES PALMER,

often mentioned in the Catalogue of the royal collection; in which he sold,

\* *Strafford Papers*, vol. i. p. 363.

† R. Symondes says, Mr. Gage, sir Thoby Matthews, Mr. Fl—ill were buyers of pictures for the duke of Buckingham.

‡ That I guessed right, and that the portrait of the Infanta was only a description of her person, is evident from a letter written to king James by prince Charles and the duke of Buckingham from Spain, in which they tell him that

"Pretty little Toby Matthews comes to intreat us to deliver *this letter* to your majesty, which is, as he calls it, a picture of the Infanta's, drawn in black and white. We pray you let none laugh at it but yourself and honest Kate (the duchess of Bucks). He thinks he has hit the nail of the head, but you will find it the foolishlest thing that ever you saw." *Vide Miscell. State Papers*, published by lord Hardwicke 1778, vol. ii. p. 423.

gave,



J. Chambard sculp.

FRANCESCO CLEYN.

gave, and painted pictures. Of the latter was a \* piece of Tarquin and Lucretia copied from Titian. Another, the feast of Bacchus, was delivered to him by the king's own hands, to be copied in tapestry at the manufacture in Mort-lack. He had lodgings in the tennis-court at Whitehall, and is often mentioned as a domestic servant. † He was the person sent to Richard Atkyns for the picture in which the king distinguished two different painters; and Mr. Garrard, in a letter to lord Strafford dated Jan. 9, 1633, says, "I had almost forgot to tell your lordship that the dicing-night the king carried away in James Palmer's hat 1850 pieces. The queen was his half, and brought him that good luck; she shared presently 900." In Stone's accounts, from which I have given some extracts above, is mention of a monument for Palmer's wife. If these men add no great ornament to our list, it will at least be honoured by our next; the Hogarth of poetry was a painter too; I mean

### SAMUEL BUTLER,

the author of Hudibras. In his Life prefixed to his works we are told, "That for his diversion he practised music and painting. I have seen, adds the writer, some pictures said to be of his drawing, which remained ‡ in that family (of Mr. Jefferys), which I mention not for the excellency of them, but to satisfy the reader of his early inclinations to that noble art; for which also he was afterwards entirely beloved by Mr. Samuel Cooper, one of the most eminent painters of his time."

### FRANCIS CLEYN

was a painter in a different style from any we had seen here; for which reason, though he arrived earlier than many I have mentioned, I reserved him till I had dispatched the performers in oil. He was born at Rostock, and retained in the service of Christian IV. king of Denmark; but the excellence of his genius prompted him to the search of better models than he found in that northern climate. He travelled to Italy, and stayed there four

\* Page 52. For the others see p. 10, 53, 84, 115, 137, 159. father of Roger Palmer earl of Castlemain, husband of the duchess of Cleveland.

† He was chancellor of the garter, and married Katherine eldest daughter of William lord Powys, widow of sir Robert Vaughan, and was ‡ Several are actually extant in the possession of a person in Worcester-shire.



years: it was at Rome, I suppose, he learned those beautiful grotesques in which he afterwards shone. At Venice he became known to sir Henry Wotton, and sir Robert Anstruther recommended him to prince Charles. He arrived while the prince was in Spain, but notwithstanding was graciously received by king James, who mentions that circumstance in a Latin letter that he wrote to the king of Denmark, desiring leave to detain Cleyn in England, though with a permission to return first to Copenhagen and finish a work he had begun there, and promising to pay the expence of his journey. The letter is preserved by Fuller\*. The request was granted, and Cleyn returned to London at the end of the summer. The king had just then given two thousand pounds towards sir Francis Crane's new manufacture of tapestry at Mortlack. They had worked only after old patterns; Cleyn was placed there, and gave designs both in history and grotesque, which carried those works to singular perfection. It appears by king Charles's catalogue, that five of the cartoons were sent thither to be copied by him in tapestry. His pension is recorded by Rymer†. "Know yee that we do give and graunt unto Francis Cleyne a certain annuitie of one hundred pounds by the year during his natural life." He enjoyed this salary till the civil war; and was in such favour with the king and in such reputation, that on a small drawing of him in Indian ink about six inches square, which Vertue saw, he is called, *Il famosissimo pittore Francesco Cleyn, miracolo del secolo, e molto stimato del re Carlo della Gran Britania, 1646.*" Cleyn was not employed solely in the works at Mortlack; he had a house near the church in Covent-garden, and did several other things for the king and nobility. At Somers-et-house he painted a ceiling of a room near the gallery, with histories and compartments in gold. The outside of Wimbledon-house he painted in fresco. Bolsover in Nottinghamshire, Stonepark in Northamptonshire, and Carew-house at Parson's-green (since lord Peterborough's), were ornamented by him. There is still extant a beautiful chamber adorned by him at Holland-house, with a ceiling in grotesque, and small compartments on the chimneys, in the style and not unworthy of Parmegiano. Two chairs, carved and gilt, with large shells for backs, belonging to the same room, were undoubtedly from his designs; and are evidences of his taste. A letter‡ from lord Cottington to lord Strafford, describing the former's house at Hanworth, mentions Cleyn, though not by name. "There is a certain large

\* In his Worthies of Surrey, p. 77.

† Vol. xviii. p. 112.

‡ Strafford Papers.

low room made under the building with a fountain in it, and other rare devises, and the open gallery is all painted by the hand of a second Titian. Aug. 1629." In king Charles's catalogue is mention of four patterns for the great seal, drawings \* on blue paper by Cleyn. He made designs for various artists; particularly for several of Hollar's plates to Virgil and Æsop; for these he received fifty shillings a-piece. There are two small books of foliages from his drawings; one containing six small slips with animals in grotesque; the other, in five slips, of the senses; and the initial letters of his name F. C. inv. 1646. And two books for carvers, goldsmiths, &c. containing 25 plates. It is however uncertain whether these and a few other plates of the same kind are not by his son, who had the same christian name, and imitated his father's manner. Such is a title-page to *Lacrymæ Musarum*, elegies on the lord Hastings, who died in 1650, the day before he was to have been married. Also, seven plates of the liberal arts, about four or five inches square, prettily designed and neatly etched. On a small print of the father, etched by the son, Mr. Evelyn wrote, "A most pious man, father of two sons, who were incomparable painters in miniature; all died in London." By the register of Mortlack it appears that he had three sons; Francis born in 1625, who died and was buried at Covent-garden October 21, 1650. Charles and John; and two daughters, Sarah and Magdalen. He had another daughter, probably born in London, and called Penelope. Vertue saw a miniature, like Cooper's manner, but not so well, of Dorothea, youngest daughter of Richard Cromwell, æt. 4, 1668, with these letters, P. C. which he thought signified Penelope Cleyn †. In the catalogue of plates and prints exhibited to sale by Peter Stent 1662, was a book of grotesques in ten plates; Francis Cleyn inv. et sculpsit ‡. Cleyn, besides his own sons, instructed Dobson; and died himself about 1658. Mr. English §, a painter, who died at Mortlack in 1718, had a picture of Cleyn and his wife, and several of his designs for tapestries, all which came to Mr. Crawley of *Hempsted* Hertfordshire. Richard Symonds in one of his pocket-books mentions another piece of Cleyn and his family by candle-light, and a copy by the son of a sacrifice from Raphael, which was in the royal collection, and a drawing on coloured

\* I am informed that some drawings by Cleyn are in the possession of the earl of Moray in Scotland.


† At Burleigh is a head of Cecil lord Roos, 1677, with the same letters.

‡ There is a plate with six heads prefixed to Dr. Dee's book printed in 1659, with Fran. Cleyn invent.

§ He etched a small print from Titian, Christ and the two disciples at Emmaus.

paper. At Kenfington I have lately found a picture which I do not doubt is of Cleyn's hand. It represents Christ and Mary in a chamber, the walls and windows of which are painted in grotesque. Different rooms are seen through the doors; in one I suppose is Martha employed in the business of the family. There is merit in this piece, particularly in the perspective and grotesques, the latter of which, and the figures in the manner of the Venetian school, make me not hesitate to ascribe it to this master.

## J O H N H O S K I N S.

For the life of this valuable master I find fewer \* materials than of almost any man in the list who arrived to so much excellence. Vertue knew no more of him than what was contained in Graham's English School, where we are only told "that he was bred a face-painter in oil, but afterwards taking to miniature, far exceeded what he did before; that he drew king Charles, his queen, and most of the court, and had two considerable disciples, Alexander and Samuel Cooper, the latter of whom became much the more eminent limner." Hoskins, though surpassed by his scholar, the younger Cooper, was a very good painter: there is great truth and nature in his heads; but the carnations are too bricky, and want a degradation and variety of tints. I have a head of serjeant Maynard by him, boldly painted and in a manly style, though not without these faults; and another good one of lord Falkland, more descriptive of his patriot melancholy than the common prints; it was in the collection of doctor Meade †. There is indeed one work ‡ of Hoskins that may be called perfect; it is a head of a man, rather young, in the gown of a master of arts, and a red satin waistcoat. The clearness of the colouring is equal to either Oliver; the dishevelled hair touched with exquisite freedom. It is in the possession of Mr. Fanshaw, but not known whose portrait. Vertue mentions a son of Hoskins of the same name, and says, that this mark  distinguishes the works of the father from those of the son, which have I. H. simply. I meet with no other hint of a son of that name except in Sander-

\* There is not even a portrait of him extant.

† At Burleigh is a portrait of David Cecil, son of John fourth earl of Exeter by Frances, daughter of the earl of Rutland; it is dated 1644; and another of sir Edward Cecil, afterwards viscount Wimbledon.

‡ Since the first edition of this book I have seen another at Burleigh, scarce inferior. It is the profile of a boy, in brown, holding in one hand a play-thing like castanets. It is admirably natural.





*Petilot.*

*J. S. Joby  
Matthews.*

*Torrentius.*

son, who barely names him \*. One Peter Hoskins is entered into the register of Covent-garden as buried July 1, 1681. Hoskins the father was buried in that church February 22, 1664. In the Catalogue † of king Charles are mentioned two drawings by Hoskins for the great seal. Colonel Sothby has a head of sir Benjamin Rudyard by him, and a profile, which Vertue thought might be Hoskins himself. Prefixed to Coryat's Crudities is a copy of verses with his name to them.

## ALEXANDER COOPER

was nephew of Hoskins, and with his brother Samuel, of whom an account will be given in the twelfth chapter, was instructed in water-colours by their uncle. Alexander painted landscapes in this manner as well as portraits. At Burleigh is the story of Actæon and Diana by him. He went abroad, resided some time at Amsterdam, and at last entered into the service of queen Christina.

## ANNE CARLISLE,

a paintress, admired for her copies (it is not said whether in oil or miniature) from Italian masters. Graham ‡ says, she was in such favour with king Charles, that he presented her and Vandyck with as much ultramarine at one time as cost him above five hundred pounds. If her share was near equal, I should suppose she painted in oil. It would be a very long time before the worth of 200*l.* in ultramarine could be employed in miniatures. Vertue mentions her teaching a lady to paint, whose picture she drew standing behind her own; herself was sitting with a book of drawings in her lap; and he adds, that many pieces painted by her were in the possession of a widow lady Cotterel. Mrs. Carlisle died about 1680.

## JOHN PETITOT

was patronized by the two monarchs who of late years have given the noblest encouragement to artists, Charles I. and Louis XIV. He deserved their protection as a genius, and has never been equalled in enamel. Zincke alone has once or twice, and but once or twice, produced works that might stand in competition with any single performance of Petitot.

\* Page 20. In the same place he speaks in the like transient manner of a son of Hilliard.

† Page 75.

‡ English School.

The latter was born at Geneva in 1607: his father, a sculptor and architect, having passed part of his life in Italy, had retired to that city. The son was designed for a jeweller; and having frequent occasion to make use of enamel, he attained such a tone of colour, that Bordier, who afterwards became his brother-in-law, conceived that if Petitot would apply himself to portrait, he might carry the art to great perfection. Though both wanted several colours, which they knew not how to prepare for the fire, their attempts had great success. Petitot executed the heads and hands; Bordier, the hair, draperies and grounds.

In this intercourse of social labour, the two friends set out for Italy. As painters, the treasures of the art were open to them; as enamellers, they improved too by frequenting the best chymists of that country; but it was in England that they were so fortunate as to learn the choicest secrets in the branch to which they had devoted themselves. Sir Theodore Mayern, first physician to Charles, and a great chymist, communicated to them the process of the principal colours which ought to be employed in enamel, and which surpassed the famous vitrifications of Venice and Limoges.

Mayern introduced Petitot to the king, who knighted and gave him an apartment in Whitehall. The French author of the *Abregé de la vie des plus fameux peintres*, whom I copy, and am sorry to criticise while I am indebted to him, says, that Vandyck seeing some designs of Petitot at the king's goldsmith's, and informing himself of the author, advised him to quit the profession of jeweller, and apply himself to painting portraits in enamel. But the biographer had told us that that step was already taken; and surely had not been abandoned during a long stay in Italy. What the same writer adds, that Vandyck gave him instructions, when Petitot copied the works of that master, and that his copies from Vandyck are his best performances, is much more agreeable to probability and fact. The magnificent whole length of Rachel de Rouvigny countess of Southampton, in the collection of the duke of Devonshire, is painted from the original in oil by Vandyck, in the possession of lord Hardwicke, and is indubitably the most capital work in enamel in the world: it is nine inches three quarters high, by five inches and three quarters wide; and though the enamel is not perfect in some trifling parts, the execution is the boldest and the colouring the most rich and beautiful that can be imagined. It is dated 1642. His grace has a head of the duke of Buckingham



ham by the same hand; with the painter's name and the date 1640; consequently a copy performed after the duke's death \*. In the same collection is a portrait of a middle-aged man in armour, enclosed in a case of tortoise-shell, the person unknown, but inferior to none I have seen of this master. The duchess of Portland has another of the duke of Buckingham, exactly the same as the preceding; Charles the first and his queen, and the lady Morton, governess of the royal children, who is celebrated by Waller. I have a fine head of Charles I. in armour, for which he probably sat, as it is not like any I have seen by Vandyck; James II. when duke of York, freely painted, though highly finished, and I suppose done in France; a very large and capital one of his sister Henrietta duchess of Orleans, exquisitely laboured; a very small but fine head of Anne of Austria; another of madame de Montespan; and a few more of less note, but all of them touched in that minute and delicate style, into which he afterwards fell in France, and which, though more laboured, has less merit in richness of tints than his English works. Vanderdort mentions a carving by Petitot from Titian's Lucretia; in which way I find no other account of his attempts—though, as his father was a sculptor, he probably had given his son some instructions.

The tragic death of his royal protector was a dreadful stroke, says his biographer, to Petitot, who attended the exiled family to Paris. I question, as so few English portraits appear by his hand, and none that I know later than 1642, whether the civil war did not early drive him back to France: but Bordier undoubtedly remained here some time longer, having been employed by the parliament to paint a memorial of the battle of Naseby, which they presented to Fairfax their victorious general. This singular curiosity is now in my possession, purchased from the museum of Thoresby, who † bought it, with other rarities, from the executors of Fairfax. It consists of two round plates each but an inch and half diameter, and originally served, I suppose, for the top and bottom of a watch, such enamelled plates being frequent to old watches instead of crystals. On the outside of that which I take for the bottom is a representation of the house of commons, as exhibited on their seals by Simon. Nothing can be more perfect than these diminutive figures; of

\* It is evidently copied from the duke's portrait in his family-piece by Honthorst at Kensington.

† I have the receipt of the executors of Fair-

fax to Thoresby, who paid 185*l.* for his purchases. He has, at the end of his *Ducatus Leodienfis*, in the account of his own museum, given a more minute description of these enamels.